

生命充滿令人舉棋不定的待決。無論訴諸動機或訴諸結果，判斷牽涉道德倫理時，更形複雜。專研應用倫理學的李翰林教授援用幾個經典情境，引導大家如何抽絲剝繭，做出明智決定，有時是非此即彼，更多是在兩極之間落墨。

藝術與行政顯然便不屬非此即彼之列，新任崇基學院院長陳偉光教授是著名作曲家和指揮家，歷任文學院和崇基學院的行政要職。藝術家的氣質如何利於行政，學院的守、立與破如何互為因果，聽他撫琴細道，如欣賞一場精彩的說話表演。

年輕人半戲言半抱怨自己正在同時效力多位上司，這也許是不少員工的心底話。且看H君在回信中如何啓導，並解讀管理學中的虛線與實線。

Life is full of mind-boggling decisions. And ethics complicates the matter even further whether you're judging the motivation or the outcome. An expert in practical ethics, Prof. Li Hon-lam of the Department of Philosophy uses classic scenarios to demonstrate how to unravel the layers of a situation in order to arrive at a wise decision. Sometimes it falls on either of the extremes, but more often, it falls somewhere between the two.

Art and administration are not at opposite extremes of course. The new Head of Chung Chi College Prof. Victor Chan is a celebrated composer and conductor who had been in important administrative positions at the Arts Faculty and the College. Professor Chan tells us how an artist's sensibility contributes to better administrative skills, and the interrelatedness of preserving, founding and breaking through in college administration. His words combined with his piano playing are reminiscent of a beautiful speech performance.

Young people often joke or complain about having to serve many bosses—this could be at the back of the mind of many employees. Let's see what advice H has to give on this, and on the dotted and solid lines of management.



崇基學院院長兼作曲家陳偉光談教育與音樂 (頁8)
Head of Chung Chi College and composer Victor Chan on music and education (p. 8)



融匯校友情 The Integration

中大東門的金禧校友園新置了一座雕塑「融匯」，由著名雕塑家吳為山教授設計。從不同角度觀賞，可見青年和老人兩副面孔，象徵知識與人文精神的傳承。

A sculpture, named *The Integration*, has been installed in the Golden Jubilee Alumni Garden at Eastern Gate of CUHK. Designed and crafted by renowned sculptor Prof. Wu Weishan, *The Integration* takes the forms of a youngster on one side and an old man on the other, symbolizing the inheritance of knowledge and the spirit of humanity.

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道德難題兩面觀——哲學家看生死倫理

The Janus Faces of Moral Dilemmas

How a Philosopher Looks at Ethical Issues in Life or Death

中大早前成立生命倫理中心，其籌劃委員會的成員中，哲學系李翰林教授是唯一非來自醫護或生物學領域的。李教授專研應用倫理學，並認為用哲學檢視公眾關心的議題（墮胎、安樂死、醫助自殺等，在道德上是否可以容許），能釐清頭緒，有助尋找解決辦法。

李教授以幾個兩難處境和一個「雙效原則」來講述他的研究領域。

移植案例

假設某醫生有五位病人，各患有不同器官的衰竭。醫生若殺死一名前來做例行檢查的健康者，就可以移植他的器官給這五名病人。大部分人會認為，殺害無辜去救活五個病人是不道德的。

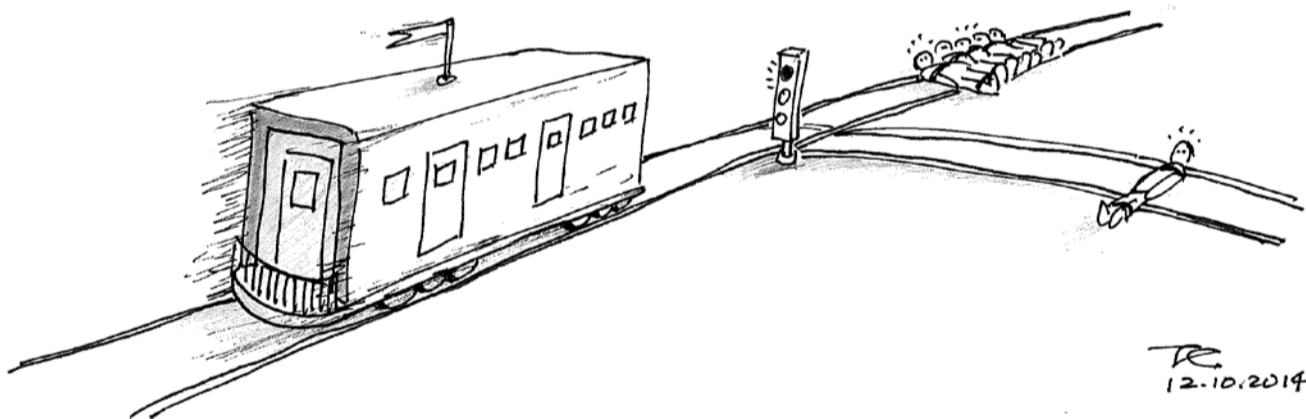
那麼，再假設，甲地有五個陌生人，乙地有一個陌生人，我們可以拯救其中一地的人，但無法全救。多數人會覺得應該救甲地的五人，而非乙地那一個。

是甚麼導致截然相反的結論？雙效原則指出，直接的蓄意傷害與僅為預見的傷害之間有道德差異。傷害無辜摘取其器官，是直接的蓄意傷害，因此道德上應受譴責；而放棄乙地的陌生人（而救甲地五人）則僅屬於可預見的傷害。

雙效原則同時要求，惡果（或傷害）絕不能是達致善果的手段。也就是說，不可以強奪陌生人的腎臟去救自己朋友，儘管並非存心致陌生人於死地。因為促成救活另一人這個所謂善果，是以傷害（奪走他人腎臟）為手段。

雙效原則也要求善果應大幅抵消間接造成（或預見）的惡果。

然而，雙效原則並非顛撲不破的。試想有位外科醫生可以救活五個病人，但手術過程會產生致命煙霧，煙霧會滲到隔壁房間，殺死那邊一個病人（由於某種原因無法移走他）。雖然根據雙效原則，這項手術是合理的，但道德哲學家普遍認為，在這個例子中根據雙效原則得出的答案是錯誤的。



電車難題

另一個類似問題近來也引起學術派哲學家熱議。情境如下：你在駕駛電車。有恐怖分子綁了五個無辜市民在前方車軌。煞車已被破壞，如果袖手旁觀，電車就會輾過那五個人。唯一化解方法是將電車駛到右邊岔道，那邊只有一個人被綁在軌道上。你會選擇右轉，還是任由電車向前？

幾乎所有人（包括認同雙效原則的人）都同意，右轉在道德上是容許的。

要是不右轉，恐怖分子給你另一選擇，可以將一個胖子推到電車前，及時阻止電車前進，五人得免被撞（而胖子則被撞死）。雖然同樣令人為難，但有人會認為，把電車駛向右邊，比起親手推下一個血肉之軀更可接受，後者給人感覺在「利用」那個胖子。

循環路線案例

再假設：如果你駛入右邊旁軌，電車會輾過那個人。但在這個版本中，電車轉一圈後會回頭輾過主線上的五人。不過，如果你以一定方式控制駕駛，電車撞上旁軌的人後會停下來。相當於你利用他煞停電車，效果與上文的胖子一樣。然而，這樣煞停電車似乎比推胖子落軌較令人接受，為甚麼？

李教授這樣看：在移植案例中，殺死健康的人是不容許的。沒有徵得他同意而殺害他，是侵犯他的生存權。是否可以考慮：五個器官衰竭的病人就誰應放棄治療、捐出健全器官給其餘四位病人達成協議（例如通過抽籤）？

對於胖子和循環線的案例，李教授認為，不容許利用他人（胖子）與容許利用他人（以旁軌上那人煞停電車）之間有道德差別。你可辯說，旁軌上的人無論如何都會死，因此電車是否因他而停與道德無關。但如果親手把胖子推往死路，就是侵犯他的生存權。

分岔口難題

最後，李教授提出一個電車難題的變奏：一輛失控的電車駛到分岔口，司機必須選擇左轉還是右轉。左轉會撞死五個人，而右轉只會撞死一個。後果和電車難題一樣，但抉擇則相對明顯，因為避免一場會令五人喪命的禍事（善果），起碼在算術上勝過撞死一人的事故（惡果）。如果認為電車難題中的司機甚麼也不做，任由電車向前駛是道德所不容的，那麼電車難題就和分岔口難題並無二致，因而在這兩種情況司機都應右轉。

為這些難題找答案並加以比較，是李教授等哲學家訓練思維的方法，也是生命倫理中心在哲學層面的探討。

Prof. Li Hon-lam is the only member in the planning committee of the newly established CUHK Centre for Bioethics who is not from the medical or biological fields. He is a professor in the Department of Philosophy of CUHK and specializes in practical ethics. He believes that philosophical examination of issues of public concern (whether abortion, euthanasia, physician-assisted suicide, etc., are morally permissible) can lead to their clarification and resolution.

Professor Li explains his areas of inquiry with a few dilemmas and the Doctrine of Double Effect.

The Transplant Case

Suppose a doctor has five patients, each with failure of a different organ. She can save them by killing a healthy person who came in for a regular checkup, and transplanting his organs to her five patients. Most people would think that it is wrong to kill the innocent person in order to save the five patients.

Now suppose we can save either five strangers in Place A or one in Place B, but not all. Most people would think that we should save the five strangers in Place A instead of the one in Place B.

What accounts for these apparently different conclusions? The Doctrine of Double Effect states that there is a moral difference between directly intended harm and harm that is merely foreseen. In the above case, killing an innocent person for his organs is a directly intended harm and therefore morally reprehensible, whereas not saving the stranger in Place B (while saving five in Place A) constitutes harm that is merely foreseen.

The Doctrine also requires that the bad effect (or harm) must not be the means by which to achieve the good effect. That is, I cannot take a stranger's kidney by force in order to save my friend, even though I do not intend the stranger's death.

That is because the harm (taking away someone's kidney) is the means to achieving the supposedly good effect of saving another human being.

Furthermore, the Doctrine requires that the good effect achieved should neutralize or even outweigh the bad effect indirectly caused (or foreseen).

The Doctrine is, however, untenable. Suppose a surgeon can save five patients but in the process must generate lethal fumes, which will seep into the room next door and kill the patient there (who for some reason cannot be removed). Although the Doctrine would justify this operation, moral philosophers generally believe that the Doctrine gives the wrong answer in this case.

The Trolley Problem

A related problem has attracted quite a bit of enthusiasm among academic philosophers lately. It goes like this: you are driving a trolley. Some terrorists have tied five innocent people to the track ahead. The brakes have been sabotaged so that you have no way of stopping the trolley. You would run over the five people if you do nothing. The only possible way out is to turn right onto a sidetrack where only one person is tied to the track. Should you turn right, or let the trolley run straight ahead?

Almost everyone (supporter of the Doctrine of Double Effect included) would say that it is morally permissible to turn right.

What if, instead of making a turn to the right, the terrorists gave you the alternative of pushing a fat man in front of the trolley in order to have it stopped in time so that the five people will not be hit (whereas the fat man will be killed)? This is sometimes known as the Fat Man Problem. Equally abominable it seems, but some people may think that steering the trolley right is more permissible than pushing a man in the flesh next to you. It is thought that you are 'using' the fat man.

The Loop Case

Further consider this: if you turn right onto the man on the sidetrack, the trolley will run over him, but (in this version of the example) it will come back in a loop that will run over the

five people on the main track. However, if you control the steering in a certain way, then upon impact the trolley will sink into the man on the sidetrack, thereby coming to a stop. You would be 'using' him as a stopper, in the same sense that you had used the fat man in the previous scenario. Yet stopping the trolley this way seems to be more permissible than pushing the fat man. Why?

Professor Li looks at these cases this way: it is impermissible to kill the healthy patient in the Transplant Case. To kill him without his consent would violate his right to life. And there might be a more just solution: the five patients with organ failure can agree (say, by drawing lots) who should give up treatment and donate his good organs to the other four patients.

In the Fat Man Problem and the Loop Case, Professor Li thinks that there is a moral difference between using someone (the fat man) impermissibly, and using someone (the man on the sidetrack who would prove to be a stopper) permissibly. One might argue that the man on the sidetrack would die anyway. Whether the trolley sinks into him or not is therefore morally irrelevant. But if we push the fat man, we would be violating his right to life.

The Crisscross Problem

Finally, Professor Li offers a variant of the Trolley Problem: at a crisscross, the driver of the runaway trolley must turn either left or right. Turning left would hit five people, whereas turning right would hit only one. The consequences would be the same as in the Trolley Problem, but the choice is more obvious as averting a crash on five (the good effect) outweighs, arithmetically at least, squashing one (the bad effect). If one can argue that inertia, or doing nothing, on the part of the driver (in the Trolley Problem) is not morally valuable, the Trolley and Crisscross Problems would look alike, and consequently the drivers in both cases should turn right.

It is finding and comparing answers to these questions that exercises a philosopher's mind such as Professor Li's for the investigations undertaken at the Centre for Bioethics from a philosophical perspective. 📄



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Letters to a Young Executive

Letter 3: The Curious Case of Many Bosses

13 October 2014

Dear K.,

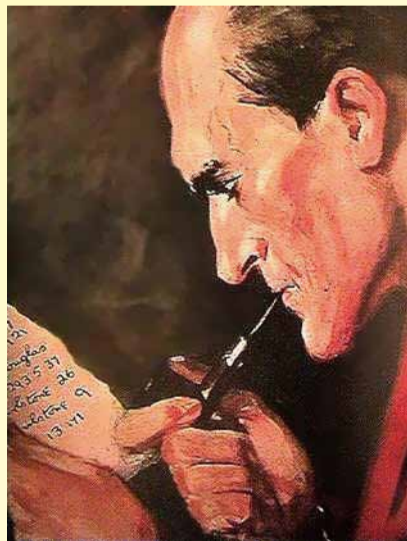
It was a pleasant surprise every time I received your letter. You must stop apologizing for intruding upon the serenity of my retirement. With a full working life ahead of you, you have no idea you could not possibly intrude upon anyone's retirement. And, forgive my cynicism (which has nothing to do with retirement), retirement does not equate to serenity.

Would I find it troublesome or tedious to write back? Hemingway once said to F. Scott Fitzgerald, 'Letter-writing is such a swell way to keep from working and yet feels you've done something.' I am in bliss when engaged in this converse of the pens.

You wrote *half-jokingly* that you sometimes found yourself serving more than one boss. I'd like to take it up *half-seriously*. I cannot say I have not heard such a comment before. Neither can I deny that at some points in my serving years I had not harboured similar feelings.

But I was once sagely advised by a senior academic-cum-administrator that the university is neither a company nor an organization but a community. In a community, roles are seldom defined or demarcated purely along lines of

command and responsibilities. Loyalties are not only divided but, in a good sense, multiplied to achieve communal ends. Also, in a community, people don't just work there. They live there.



You must know what solid lines and what dotted lines mean within a management structure. In a university setting, the dotted lines are perhaps more interesting than the solid ones. It is important to connect the dots, or better still, see the dots where there aren't any.

The essence of a working relationship can be captured by any one of three prepositions: On the lowest rung, you *work under* someone ('the boss'); one step up, you *work for* someone ('the supervisor');

on the summit, you *work with* someone ('the colleague' or, at the risk of sounding utopian, 'the comrade'). Regardless of your respective ranks, you (plural) can choose which preposition to use, with results that may not be too subtle to give you cause for reflection.

It has not escaped people's notice that many types of job have disappeared in the last decade or so. What many did not realize is that employers are disappearing, too. In his new book *The Fissured Workplace: Why Work Became So*

Bad For So Many and What Can Be Done to Improve It (2014), David Weil analyzes the vanishing of regular payroll employment. Weil estimates that one third of the workforce is now employed through intermediaries (independent contractors, franchisees, third-party management, etc.) with more and more exacting demands but tougher and tougher terms in wages, job security and benefits.

When I learned that the University is promoting a positive workplace for all and has put in place some stringent guidelines for outsourcing, I could not suppress a cheer. You do not only have an employer but an old-school employer who cares. In the calculating world of maximized profit and value-for-money, what company or organization would go to some length to give recognition to their employees of 20, 25 or even 35 years?

In my days, an *ex post facto* letter of appreciation was often sent to the helper, and carbon-copied to his/her supervising officer. As new generations of administrators may do things differently and electronic means of communication are inevitably preferred, this may have become a rarity. But when you are in a position where you have been helped out by someone dottedly connected to you or not at all, think what this generous and genial gesture can mean. At the very least, it would give the recipient as much satisfaction as yours that arrive at my doorstep.

Sincerely yours,

H.

在電車站看藝術

CUHK Artists Turn Tram Shelters into Art Gallery

在一幅攝影作品前面，觀眾看着照片中扭曲成球形的街道景觀，努力要辨認那究竟是甚麼地方。照片屬於中大藝術碩士課程畢業生蕭偉恒的攝影系列 *Inverted Expansion*，忽然「叮叮」聲響起，本來在細心端詳的觀眾緩緩轉身，跨上靠站的電車。這裏不是藝術館或者畫廊，而是灣仔柯布連道電車站。

中大藝術系、香港電車有限公司及 POAD 推出「站·藝廊」第三階段活動 (www.poad.com/artramshelters/phase3/zh)，把電車站變成街頭藝廊。除了蕭偉恒，另一位藝術碩士畢業生陳軒蒨也參與其中，她名為 *The Fragmented Journey* 的作品放在銅鑼灣邊寧頓街電車站。擔任兩人的藝術啟導是陳育強教授，他說：「電車站有很多人經過和停留，作品會有很多人看見，這是它作為公共藝術場地的優點。」

陳教授解釋，公共藝術可分為「從上而下」和「從下而上」兩類，前者指政府或發展商在公共場所或商場放置的藝術品，目的是達到藝術教育或美化效果，商業機構也可藉此提升企業形象。從下而上模式則由民間主導，有較多社區藝術的內容，目的是透過藝術作品聯繫社區，加強鄰里關係，使居民認識自己社區的特色，並產生賦權作用。

近年這兩種模式有融合的趨勢。陳教授以這次「站·藝廊」活動為例：「開始是由上而下的，但是藝術家關心的事情卻是從本土社區出發，不是只弄個漂亮裝飾，所以就內容而言，是有由下而上的意味。」

兩位藝術家的作品各有特色。蕭偉恒用攝影機拍下電車行走沿線的景物，再以電腦軟件把影像壓縮成球形，把街坊或電車乘客日常見到的事物以特殊的方法再呈現。他說：「*Inverted Expansion* 是城市空間經過全景球面攝影的展開 (Expand) 及反置 (Invert) 過程，將立體的城市空間壓縮成平面的視覺經驗。」

陳軒蒨則採取了雕塑方式，在電車行走的海岸線選取了一些有趣的店舖和地標，用小孩子做黏土模型的方式砌出來，令觀賞者用童稚的眼光來看一些有人情味和文化的地標。她說：「我的作品勾畫出電車沿線填海土地的輪廓，邀請觀眾一同加入這趟想像旅程，回顧香港海岸線的變遷。」

兩人的內容都是從社區出發。陳育強教授解釋，公共藝術家要謙卑，創作前首先要像學生那樣到社區去，尊重這個社區，找尋當地的特質，以藝術手法加以彰顯。所以公共藝術家可說是為人服務的僕人，而非像神那樣創造一些傑作來供人膜拜。該兩項作品將展出至 2015 年 1 月。

蕭偉恒
Siu Wai-hang



陳育強教授 Prof. Chan Yuk-keung Kurt

In front of Siu Wai-hang's photo series 'Inverted Expansion', a viewer watches a spherical streetscape in a photo. As he struggles to identify the place, he hears a 'ding-ding' sound behind him. He turns around and boards a tram. The place is neither a museum nor a gallery. It is the tram stop in O'Brien Road, Wanchai.

This is the Phase 3 of ARTram Shelters (www.poad.com/artramshelters/phase3), a collaboration between the CUHK Department of Fine Arts, Hong Kong Tramways, and POAD, an advertising company. The event features the works of two graduates of the CUHK Master of Fine Arts Programme. One is Siu Wai-hang and the other is Chan Hin-sin Cindy, whose work 'The Fragmented Journey' is on display at the tram stop in Pennington Street, Causeway Bay. Prof. Chan Yuk-keung Kurt of the department serves as their mentor in the event. He says, 'As venues for public art, tram shelters have their advantages. There are a lot of people passing by and staying there. This makes the art accessible to a large number of viewers.'

According to Professor Chan, public art can be produced by means of two models: 'top-down' and 'bottom-up'. The former are government- or developer-initiated public art projects in public spaces or shopping malls for art education or purely decorative purposes. Businesses can also improve their corporate images by promoting public art. The 'bottom-up' model refers to art activities organized by grass-roots groups. This model contains more elements of community art and is aimed at improving community cohesion, strengthening interpersonal relationships, enabling members to know more about the characteristics of their communities, and thus achieving the effect of empowerment.

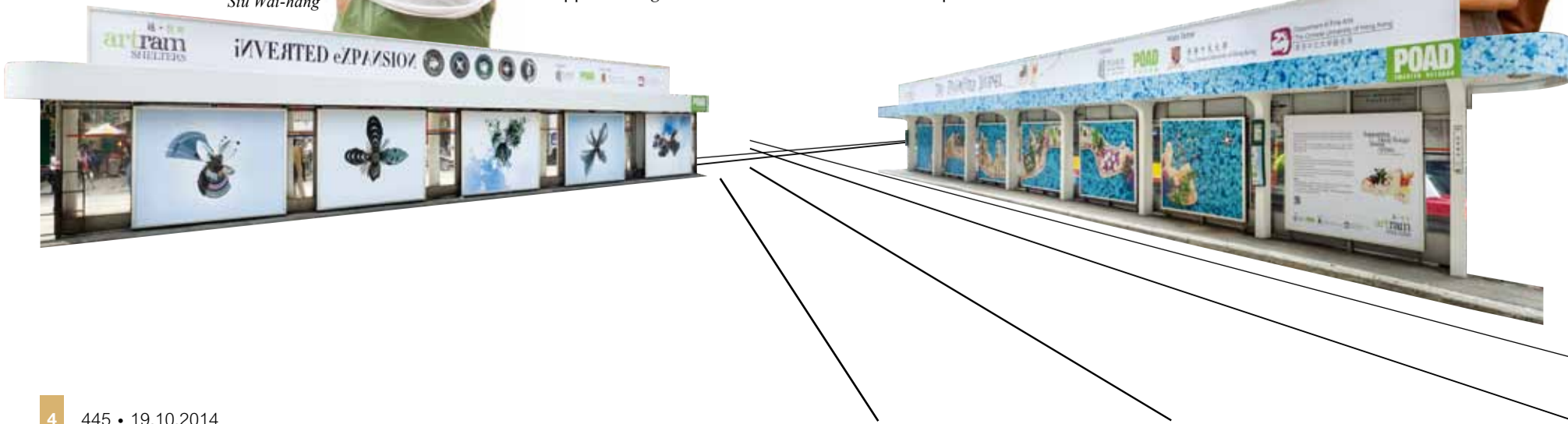
Recent years have seen a convergence of these two models. Using Phase 3 of ARTram Shelters as an example, Professor Chan says: 'It began as a "top-down" project, but the artists have devoted their attention to local communities. Their goal is not merely to produce aesthetically pleasing visuals. So, in terms of the content, this event does have a "bottom-up" spirit.'

The two CUHK artists are distinctive in their techniques. Siu Wai-hang took photos of streetscapes along the tram line and used a computer program to turn them into spherical images, offering mind-bending pictures of the street scenes with which people in the neighbourhood and tram riders are familiar. He says, 'By expanding and inverting images of our cityscape through spherical panoramic photography, "Inverted Expansion" turns the 3D cityscapes into 2D images, offering viewers a unique visual experience.'

Cindy's claymation-esque representations of shops and landmarks with social and cultural significance along the coastal tram route encourage viewers to revisit those locations with child-like enthusiasm. She says, 'My work serves as an imaginative journey to the swathe of reclaimed land along the tram route, inviting viewers to reflect on the transformation of Hong Kong's coastline.'

The works of both artists, on display until January 2015, are community-oriented. Professor Chan explains, artists working in the public art field have to be humble. They have to visit a community as students, looking for local features and highlighting them with their artistic ingenuity. In a way, artists creating public art can be described as servants, as opposed to god-like creators who create masterpieces meant to awe.

陳軒蒨
Chan Hin-sin Cindy



蕭紅與黃金時代 Xiao Hong and the Golden Era



10月8日「『都是自由的』——對談蕭紅」講座吸引超過八百人參加，聽二許——許鞍華導演(中)和許子東教授(左)談二蕭——蕭紅與蕭軍。雖然《黃金時代》男主角與蕭軍本人形象的反差惹爭議，但許導演認為相似度不重要，最重要的是「有浪漫愛情片那種眼神」。另一位講者黃念欣教授(右)非常喜歡影片：「最精彩的不是男女的愛情，卻是各種文人間的相處和生活細節。」許教授對怎樣才算黃金時代的見解尤為精闢：「當蕭紅在日本寫下『這真是黃金時代，可是在籠子裏過的』，是反諷。但我們今天回顧蕭紅一生，那個階段還真是她的黃金時代。她之前苦，之後更苦。她跟魯迅來往那段時間，出版《生死場》那段時間，就是蕭紅的黃金時代，而她當時不知道。」然後許教授指向現場觀眾：也許二十年後大家回望今天，能聚在一起這樣談論蕭紅，談電影與文學，才發現這真是香港的黃金時代。

Over 800 people were attracted to the colloquium 'Conversing about Xiao Hong' on 8 October to listen to film director Miss Ann Hui (centre) and Prof. Xu Zidong (left) on writer Xiao Hong (1911–1942) and her life. Although there has been considerable controversy over the physical dissimilarity between the leading actor of *The Golden Era* and the real-life Xiao Jun, Miss Hui said casting was not so much about physical resemblance as about 'having the eyes of a romance film actor'. Another speaker, Prof. Wong Nim-yan (right), expressed her fondness for the film: 'The best part is not the romance, but the comradeship of the literati and the details of their lives.' Professor Xu gave his penetrating opinion as to what a golden era is: 'When Xiao Hong wrote in Japan that her golden age was spent "in a cage", she meant it ironically. But when we look back on her life, that period was indeed her golden era. She had had a hard time before that, and even harder afterwards. The time when she was with Lu Xun and writing her *Battlefield of Life and Death* was her best days, but she didn't know.' Professor Xu went on to address the audience: Perhaps in 20 years when we look back on how we gathered today to talk about Xiao Hong, films and literature, we would realize that this was Hong Kong's golden era.

研究及知識轉移服務處開幕 Office of Research and Knowledge Transfer Services Opens



研究及知識轉移服務處於10月7日舉行開幕禮，中大副校長張妙清教授及逾三十位資深教研和行政人員出席。該處早在3月1日完成兩個行政部門的合併，即知識轉移處以及研究事務處。兩個前部門的職員現時集中在碧秋樓三樓重新裝修的辦公室，葉偉霖博士擔任研究及知識轉移服務處處長，蔡錦昌博士擔任副處長。

The inauguration ceremony of the Office of Research and Knowledge Transfer Services (ORKTS) took place on 7 October in the presence of Prof. Fanny Cheung, Pro-Vice-Chancellor, and over 30 senior academic and administrative staff. ORKTS had been established on 1 March following the merger of two administrative offices, namely, the Knowledge Transfer Office and the Research Administration Office. Staff from the two offices are now housed in a newly refurbished office located on the third floor of Pi Ch'iu Building, with Dr. Ralph Ip and Dr. Tony Tsoi as director and associate director of the office respectively.

國際研討會推廣「性小眾」權益 International Symposium Promotes LGBTI Rights

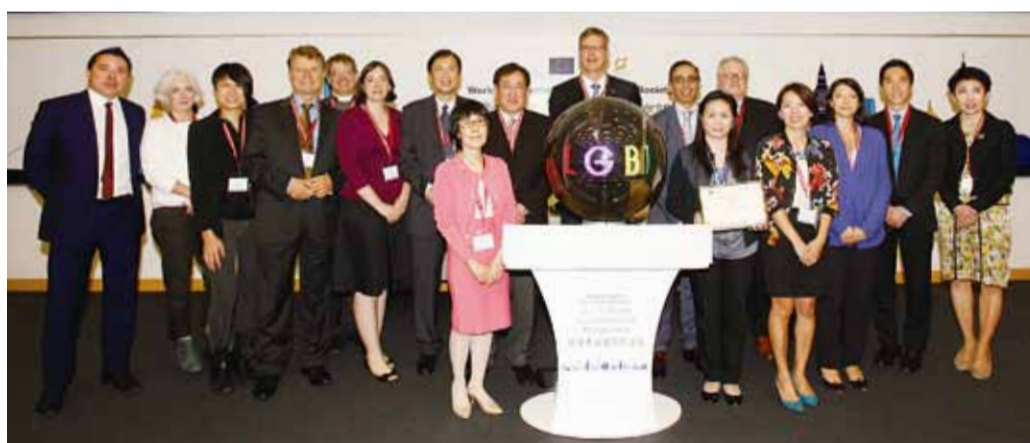
香港首個「性見共融國際研討會」於8月29日舉行，由亞太研究所性別研究中心、平等機會委員會和歐盟駐香港及澳門辦事處合辦，本地和海外專家共同探討了香港和歐盟在維護「性小眾」（同性戀、雙性戀、跨性別人士和雙性人）平等權利方面的經驗。

性別研究中心聯席主任蔡玉萍教授表示：「近年很多國家都致力改善及維護性小眾的權益，因明白到所有公民不論其性取向和性別認同都應享有人權。」平機會主席周一嶽醫生在開幕辭指出：「香港作為國際都會，有責任保障弱勢社群得到平等權利，消除他們在公共生活上不同層面受到的歧視。」歐盟駐香港及澳門辦事處主任彭家傑先生重申，歐盟致力支持普世人權原則。「我們不能以文化、傳統或宗教價值為理由而歧視他人，包括對性小眾的歧視。」

會上還交換了歐盟和香港從立法保障性小眾權利的經驗，以及立法對商界、教育、宗教團體和社會大眾的潛在影響。多位歐美知名學者及法律人士特地來港作演講嘉賓，包括劍橋大學聖約翰學院院長及院長 Duncan Dormor 牧師、北卡羅來納大學法學院法學教授劉浩寧教授，以及倫敦大學英皇學院人權法律教授 Aileen McColgan 教授等。

Local and overseas experts discussed the protection of equal rights of lesbian, gay, bisexual, transgender and intersex (LGBTI) persons in Hong Kong and the European Union on 29 August for Hong Kong's first ever 'Working Together for an Inclusive Society: LGBTI Rights in Comparative Perspective' International Symposium co-organized by the Gender Research Centre (GRC) of the Hong Kong Institute of Asia Pacific Studies, the Equal Opportunities Commission (EOC), and the European Union Office to Hong Kong and Macao.

'In recent years, many countries have worked to improve or protect the rights of LGBTI people in view of the recognition that regardless of an individual's sexual orientation



or gender identity, all citizens should be able to enjoy their human rights,' said Prof. Susanne Choi, co-director of the GRC. Speaking at the opening ceremony, Dr. York Chow, chairperson of the EOC, said, 'As a global city, Hong Kong has an obligation to protect the equal rights of all vulnerable sectors and eliminate discrimination against them in different aspects of public life.' Mr. Vincent Piket, head of the EU Office to Hong Kong and Macao, reiterated that the EU is committed to the principle of the universality of human rights: 'Any cultural, traditional or religious values should not be invoked to justify any form of discrimination, including discrimination against LGBTI persons.'

The conference also featured the exchange of practical experience of the EU and Hong Kong on introducing legislation to protect LGBTI rights, and its potential impact on business, education, religious organizations and the wider society. Reputed academic and legal professionals from Europe and the US have specially made the journey to participate as speakers in the conference, including Rev. Duncan Dormor, President and Dean, St John's College of the University of Cambridge; Prof. Holning Lau, Professor of Law, University of North Carolina School of Law; and Prof. Aileen McColgan, Professor of Human Rights Law, the Dickson Poon School of Law, King's College London.



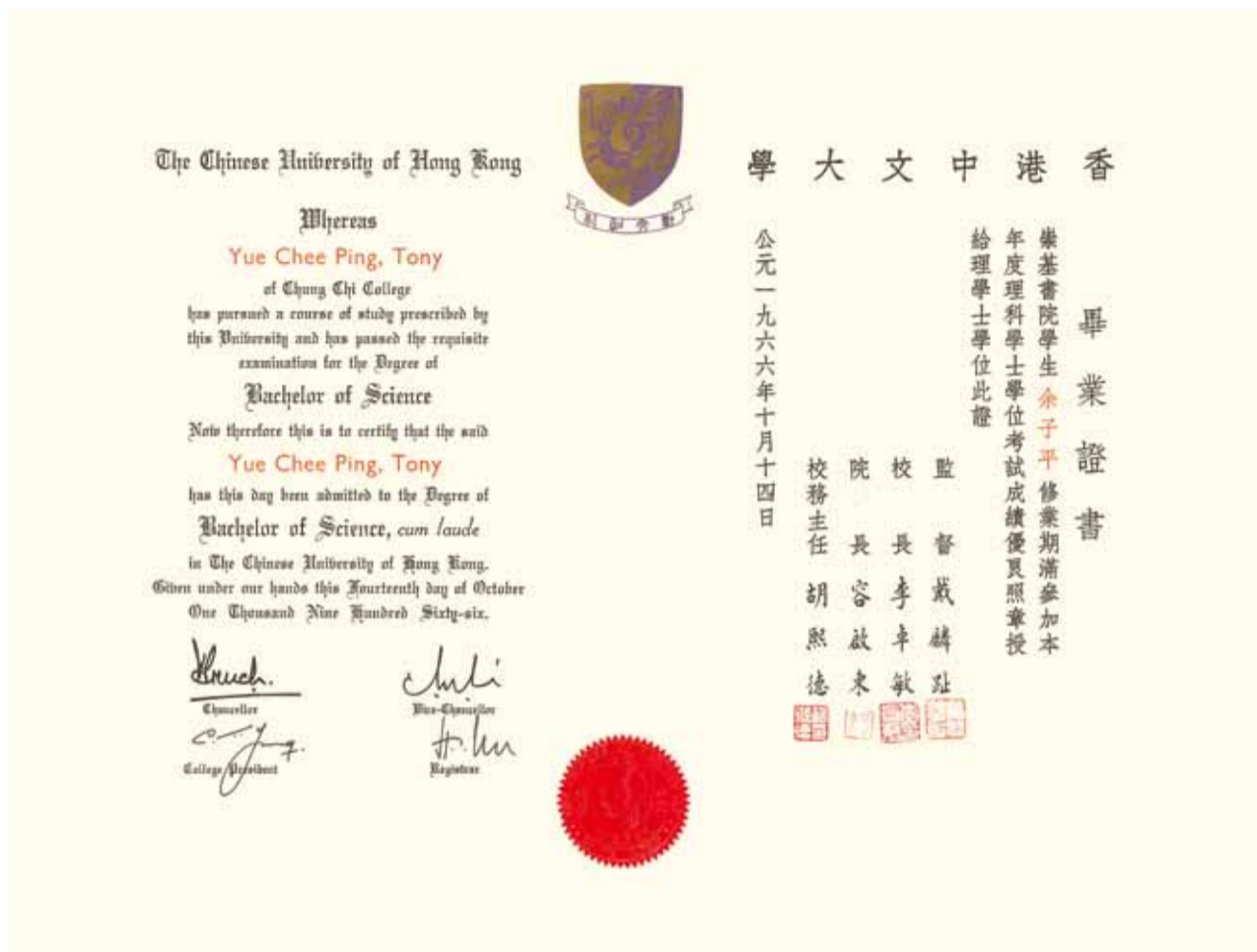
中文大學於1964年頒授第一屆學士學位。自1965至66學年度開始，如學生的大學學位考試成績達到一定水平，其所獲學位會註明「優異」或「優良」。「優異」「優良」分等制常見於美國各大學及學院，而英國亦承認兩者與英制「甲等榮譽」、「榮譽」學位相若。此一措施有助畢業生求職或申請研究院深造。1966年，香港政府亦決定，投考公務員時中

大「優異」及「優良」學位與「甲等榮譽」「榮譽」學位有同等地位。1969年，中大改用新的學士學位分等制，即「甲等榮譽」「乙等一級榮譽」「乙等二級榮譽」「丙等榮譽」及「學位」五級制，沿用至今。

校友余子平先生及崇基學院慷慨借出「優良」學位畢業證書，現於大學展覽廳展出。

The first Bachelor's Degrees of the Chinese University were conferred in 1964. Beginning with the academic year 1965-66, first degree candidates of sufficient merit would be awarded their degrees with a mark of distinction termed as *cum laude* and *magna cum laude*. These two Latin phrases are widely used in American universities and colleges and are recognized in the United Kingdom as approximately equivalent to 'Honours' and 'First Class Honours', respectively. This measure was conducive to applying for jobs as well as to pursuing advanced studies for University graduates. In 1966, the Hong Kong Government also recognized the University's *cum laude* and *magna cum laude* degrees for the purpose of employment in public service. In 1969, the University adopted a new degree classification, i.e. Bachelor's Degree with Honours (First Class, Second Class Upper Division, Second Class Lower Division, and Third Class), and Bachelor's Degree, which is still in use today.

A Graduate Diploma of Bachelor's Degree, *cum laude* is now on display in the University Gallery, courtesy of alumnus Mr. Yue Chee-ping and Chung Chi College.



1966年頒授學位典禮
Congregation 1966



宣布事項 Announcements

車輛進出管理自動化系統10月31日啟用

Automated Vehicle Access Control System (AVACS) Coming on 31 October 2014

無綫射頻識別系統接收器 (RFID 卡)

- 由2014年9月30日起，凡持有A、AR、AM及E泊車證人士，請在辦公時間帶備中大通到保安處指揮室，經核實後領取RFID卡。
- 職員可經預先安排委託代表集體代領。有關資料可傳真到2603 5095，或致電3943 8640。代領人需出示中大通及簽收有關RFID卡。
- 電單車車主將不獲派發RFID卡。請使用中大通或預先登記八達通，經訪客車道進出校園。

二維碼 (QR Code) 泊車券

- 由2014年10月31日起，現時使用的泊車券將停止使用。
- 由2014年9月30日起，各學院、部門、單位及住校人士可在辦公時間向保安處指揮室申請領取新的二維碼泊車券。
- 由2014年9月30日起，合資格的兼讀/研究生可在辦公時間到保安處指揮室購買新的二維碼泊車券。
- 由於新的二維碼免費及預繳泊車券適用期有限，建議酌量申請及購買。
- 未曾使用的預繳泊車券可於2014年11月30日前在辦公時間到保安處指揮室換取新的二維碼泊車券。

RFID Tags

- With effect from 30 September 2014, A, AR, AM and E parking label holders are requested to collect their RFID tags from the Security Office Control Room during office hours. CU Link Card should be presented for validation.
- Group collection through an authorized representative could be pre-arranged by fax: 2603 5095 or tel: 3943 8640. The representative should present his/her CU Link Card and sign for the tags.
- RFID tags will not be issued to motorcycle owners. They should use their CU Link Card or pre-registered Octopus to enter/exit the campus through the visitor lanes.

QR Code Parking Coupons

- With effect from 31 October 2014, the current paper parking coupons will become invalid.
- With effect from 30 September 2014, Faculties, departments, units and campus residents may apply to the Security Office Control Room for the new QR code free parking coupons during office hours.
- With effect from 30 September 2014, eligible part-time/postgraduate students may purchase new QR code parking coupons from the Security Office Control Room during office hours.
- As the new QR code parking coupons, free and pre-paid alike, have a limited life and will expire, it is advisable that only a moderate quantity should be acquired.
- Unused pre-paid coupons can be exchanged for the new QR code coupons before 30 November 2014 at the Security Office Control Room.

訃告

Obituaries

本校三位職員近月離世，大學深表哀悼。

- 劉月萍女士於2014年8月29日逝世。劉女士於2008年7月2日加入中大，任職物業管理處二級校工。
- 張如添先生於2014年9月5日逝世。張先生於1992年10月28日加入中大，任職資訊科技服務處助理電算師。
- 顧世建教授於2014年9月28日逝世。顧教授於2003年11月17日加入中大，生前擔任物理系研究副教授。

The University is saddened by the loss of three colleagues.

- Ms. Lau Yuet-ping, who passed away on 29 August 2014, joined the University on 2 July 2008 and had served as janitor II in the Estates Management Office.
- Mr. Cheung Yu-tim, who passed away on 5 September 2014, joined the University on 28 October 1992 and had served as assistant computer officer in the Information Technology Services Centre.
- Prof. Gu Shijian, who passed away on 28 September 2014, joined the University on 17 November 2003. His last position was research associate professor in the Department of Physics.



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崇基學院院長

陳偉光教授

Prof. Victor Chan

Head of Chung Chi College

你與崇基淵源深遠，對學院精神有何體會？

這可說非常弔詭。崇基重視人文精神的承傳，力求建造和育養每一位同學的價值，惟過分強調個人價值，易流於自大，這是我們棄絕的。另一方面我們恪守創校的基督精神，那卻是要把人的價值放到最低，視自己為謙卑侍人的僕人。在尋找自我價值的當兒，得同時認識自己在造物者眼中，是宇宙裏渺小的個體，那我們該如何恰如其分地知所努力呢？

貴為創校書院之一，歷史超逾半世紀的崇基學院有何要守？

一直引以自豪的通識精神和博雅傳統必須堅守，但也極之難守。核心價值無容非議，惟因時代和環境不同，加上群體的組成改變，面對很大挑戰。

有何要立？

教育的任務既始終如一，是學生的個人成長，內心素質的建立，那麼要守要立的也當相同。要立的是在新時代裏活化通識精神和博雅傳統。但活化不容易，處於這個從早忙到晚的時代，建立一種生活方式，容許多一點空間尋找深層次的思考，是艱巨的任務。我從以下兩方面起步：首先，建立院長網誌，與學院師生探討人生話題，例如今早就剛和大家分享對正在中環發生的事情的感受。另每星期一在禮拜堂開設半小時的午間音樂平台，締造心靈綠洲，讓大家學習在生活的常規裏，稍停，稍靜，稍思，重新出發。

有何要破？

「破」是艱難的決定，要削走一直存在的，需要很大勇氣。時間按既定的周期運轉，事務不可能無止境擴展。定下優次緩急，便要汰走次要的，以騰出空間給重要的發展。這是會令人不安、痛苦、困擾的，不過是必須的。

藝術家的行政不總是一團糟的嗎？何解你卻出任過不少行政要職？

沒有風格和獨特個性，很難做藝術家。一位管理人員最吸引人之處也許便是其風格鮮明的取態和想法，所以藝術家從事管理可以是優勢。換個角度看，藝術家卻又傾向即興，疏於組織。猶幸我是作曲的，而音樂正是經過組織的聲音，講求悉心部署，配搭瑣碎細節，成為有意義的意象。施諸行政管理，或有合用之處。

音樂對你的人生有何影響？

學音樂，讓我發現了該在這個廣大的世界裏怎樣認識自己，以及自己和周遭的關係，最重要的是學曉聆聽和等待。不代入聽眾的耳朵，我如何和他們溝通？可是，聆聽背後需要漫長等待，在作曲的過程裏，我往往須停下來，思考何以為繼。在躊躇難決的時候，必須等待，兩小時，兩天，兩星期……，時候到了，便會知道甚麼才是最佳的續句。

知音難覓——身為作曲家，可有同感？

深有同感。在音樂和思想世界裏能找到跟自己接軌的人，哪怕只是一個半個，已是天大的幸運，也惟其如此，才見珍貴。作曲於我是高度孤獨、沉悶、無助、無人了解的局面；我熟悉不過，甚至沉醉其中。但當相知的經驗在意想不到的時候忽地擦身而過，哎，這世上原來有他是明白的，那真是叫人興奮的無敵感覺！

你與哪個時期的作曲家最有共鳴？

我特愛古典時期和遠至巴洛克時期的音樂作品，愛其組織的精準、細心和誠意，創作態度的嚴肅，內涵的豐富。這些音樂愈聽愈能發掘到深層的新義。如果外表華美鋪張，聽着刺激興奮，可是內容貧乏空洞，豈不可惜？我尊敬這個時期的音樂，更對這些作曲家心生嚮往。

公務如此繁忙，現在還有作曲嗎？

當然有。我最怕的便是失去了這讓我興奮的存在價值，這是我絕不容許發生的。我義無反顧答允了幾項委約創作，這些死線陸陸續續臨近了。還有一只CD，要在明年完成錄製。

How do you interpret the spirit of Chung Chi based on your decades-long acquaintance with the College?

It's very paradoxical. Chung Chi values its humanitarian legacy and strives to establish and nurture the value of each and every student. Yet over emphasis on the value of individuals will breed self-conceit, which we abhor. On the other hand, we uphold the Christian ethos on which the College was founded, which views oneself as a humble servant to serve but not to be served. So while seeking one's self-value, one has to think low as a small individual in the vast universe in the eyes of the Creator, and has to reflect on how to develop our strengths with the right force and focus.

Being one of the three founding Colleges of CUHK and having a history of more than half a century, what will Chung Chi strive to uphold?

General education and the tradition of liberal arts which we have taken pride in. But they are extremely difficult to defend. As times and circumstances change, and the composition of the community differs, the unquestionable core values are facing big challenges.

What does it want to establish?

I always say that there's nothing new in the mission of education, which is the personal growth of students through developing their inner qualities. If that is true, what we want to uphold and establish will be the same things. We need to revitalize our general education and the tradition of liberal arts in the modern times. It does not come easy and requires deep thinking, which is a luxury given the hectic lifestyle we are having now. I'm experimenting ways to create new platforms to stimulate reflection. I have built my blog to discuss life issues with College members. This morning I just shared my view on what's happening in Central now. I also launched a lunchtime music appreciation session every Monday, encouraging people to set aside 30 minutes from their routine, slow down, clear their minds, ponder for a while before taking on the road again.

What does it want to break away from?

To 'break' away from something is a difficult decision. It takes tremendous courage to trim something down which has all along existed. Time has its designated cycle and is limited. To expand business endlessly is impossible. We need to set priorities, and stop doing the less important in order to ease up space for the more important. This could be disturbing, painful and frustrating, but it's necessary.

Aren't artists poor administrators? How come you have taken up quite a number of chief administrative posts?

Style and uniqueness are indispensable calibre for an artist. Similarly, the charisma of an administrator may come from an uncompromising management style and individuality in thinking. So artists could have an edge as administrators. On the other hand, artists are good at improvisation and weak in organization. Fortunately I'm a composer whose job is to organize sounds meticulously in a systematic manner to form meaningful imageries. My strength in this area may prove relevant in management.

What impact has music made on your life?

Studying music enhanced my self-discovery. I came to understand more about myself and my relationships with people and things around me. And most important of all, I've learnt to listen and be patient. How can I communicate with the audience if I do not consider what they would love to hear



through their ears? Listening implies waiting patiently. When I write music, at points of uncertainty and indecision, I need to stop and wait. It could be two hours, two days, two weeks Who knows. But when the time comes, I will know the best continuation of what has been going on.

As a composer, do you think it's difficult to find a musical soul mate?

Definitely! In the world of music, it's so difficult to find somebody who can read your mind and share your thoughts. You will be the luckiest person on earth if you could find one. It's so rare and hence so valuable. Writing music always drags me into a lonely, desolate, helpless and unsympathized situation. I'm so familiar with it that I even indulge in it. But there have been some unexpected moments when I could feel somebody around who might have understood and echoed to what I was doing. Such ecstasy is unbeatable!

Who are the composers that touch you most?

I love music of the Classical and Baroque periods in particular. I love the precision in organization, the attention to detail, the sincerity, the seriousness in attitude and the abundance in content. The more you listen to them, the richer the meaning you can derive. It gives you a brand new experience with every listening. Some musical works are glamorous and elaborate in style, ear-pleasing and exciting, but with nothing worth exploring under the flamboyant outlook. I have full respect for music of those periods and I aspire to be like the composers back then.

Do you still write music amid you busy schedule?

Of course I do. Losing the value of my meaningful existence is what I fear most. I will never allow it to happen. To keep myself active, I have accepted several commissioned jobs and the submission deadlines are drawing near. I also need to complete a CD recording by next year. 🎧



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